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A PROFESSIONAL REGISTER AND MUSICAL MAGAZINE FOR EVERYBODY.

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VOL. VII., No. 77. (^{New} Series)

FEBRUARY, 1900.

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February, 1900.

THE MINIM.

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MADAME STEINHAUER-MALLINSON.





COMMUNICATIONS to Editor, items of local interest, &c., must be signed by those sending them, with their addresses, not necessarily for publication, and they should be sent as early as possible, and not later than the 20th of the month.

MANUSCRIPTS cannot be returned, unless accompanied by stamps, and the Editor reserves the right to omit anything at his discretion.

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THE MUSICIANS' CONFERENCE AT SCARBOROUGH.



HE fifteenth annual conference of the Incorporated Society of Musicians is a thing of the past. The number of members on the roll is about two thousand, and the estimated number of professional teachers and performers in this country, not including governesses, is ten thousand. The number attending the Conference was about three hundred, and though it was representative of the profession, it was not of sufficient weight to carry out the needed reforms dwelt upon in an able manner by several speakers. "Musical Pitch," "The Training of Conductors and Accompanists," and "the Benevolent Fund Scheme" seemed to create the greatest interest. The question of Pitch, introduced by Mr. W. H. Cummings, is one of great difficulty, and it is not likely to be settled for a very long time. There are too many interests strongly opposed to any alteration.

The Art of Conducting, so ably dwelt upon by Mr. F. H. Cowen, is a more hopeful subject, and much may be done in our great institutions by training young conductors. Success can only be obtained by practice with orchestras; even then more failures than successes may be expected. To be successful, a conductor must have many qualifications. The greatest of these is tact. Can this be obtained from school drill?

The most important subject of the week was introduced at the annual meeting, when the claims of the Benevolent Fund Scheme, framed by the South Midland Section, were very forcibly placed before the members by Mr. E. G. Woodward (Cheltenham). This scheme has been brought forward for the last fifteen years, always to meet with powerful opposition from members of the Royal Society of Musicians. It was so on this occasion, and a resolution in favour of the scheme was withdrawn. The reasons for this attitude are very plain to those who know the rules of the Royal Society of Musicians. It is unfortunate that the members of the Incorporated Society of Musicians are so apathetic on this important matter. The present condition of the musical profession needs a great national benevolent fund for musicians. The Incorporated Society has again lost an opportunity for extending its usefulness. If another institution is formed for the purpose of benevolence, as suggested by Sir Frederick Bridge, the Incorporated Society will lose much of its present influence throughout the Kingdom, *Quod avertat Deus.*





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An examination of persons trained independently of the Academy is held twice a year—viz., during the Summer and Christmas vacations—successful candidates at which are elected Licentiates of the Academy, and are thereupon entitled to the use after their names of the initials L.R.A.M.

Prospectus, entry form, and all further information may be obtained on application.

F. W. RENAULT, Secretary.

Monthly Calendar.

FEBRUARY.

(Is so called from the God Februus.)

EVENTS, MUSICAL AND OTHERWISE.

- 1st.—Sir W. Sterndale Bennett died 1875.
- 2nd.—Candlemas-day, from Candle and Mass: the festival of "The Purification of the Blessed Virgin."
- 3rd.—Mendelssohn-Bartholdy, Felix b. 1809, died November 4th, 1847.
- 4th.—Costa, M. Sir, born 1810, died on April 29th, 1884, at Brighton.
- 5th.—Viscount Fitzwilliam, of Ireland, died at Richmond, 1816. He left to the University of Cambridge his splendid pictures, drawings and library, which included the celebrated MSS. of Handel.
- 7th.—Dickens, Charles, born 1811, died June 7th, 1870.
- 8th.—Mary, Queen of Scots, was beheaded in the Great Hall of Fotheringay Castle, 1587.
- 9th.—Bishop John Hooper, or Hoper, was burnt at the Stake, in the City of Gloucester, 1554.
- 12th.—Lady Jane Grey was beheaded, 1554.
- 13th.—Wagner, W. Richard died 1883.
- 14th.—St. Valentine's Day.
- 17th.—Duchess of Albany, born 1861.
- 18th.—Handel's Oratorio *Samson* produced, 1743.
- 18th.—"February fill dyke," an old proverb, is usually verified about this time, by frequent rains and full streaming ditches.
- 18th.—Luther, Martin, Protestant, died 1546, aged 63.
- 20th.—Princess Louise of Wales born 1867.
- 23rd.—Handel, George Frederick born 1685.
- 23rd.—Sir Joshua Reynolds died, 1792. President of the Royal Academy. A great painter.
- 25th.—Sir Christopher Wren, died in the 91st year of his age. He was the architect and builder of fifty Churches in London, also St. Paul's Cathedral.
- 26th.—Moore, Thomas, Poet, died 1852.
- 27th.—Sir Hubert Parry, Mus.Doc., born 1848.
- 27th.—Shrove Tuesday.
- 28th.—Santley, Charles, born 1832.
- 28th.—Ash Wednesday.

Editorial.

With this number of *The Minim* is given, as a Supplement, a portrait of Mr. James Gawthrop.

We have been obliged to hold over several articles and reviews of new music.

The Royal College of Music*(Incorporated by Royal Charter, 1883).*

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FRANK POWNALL, Registrar

Gold Dust.

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—:o:—

People are too slothful and self-satisfied: there are but a very few in the world who really do their duty and cultivate their gifts. Let us be among the few.

—:o:—

Try to make Friends, and try to keep them. Remember the wing of Friendship should never be allowed to moult even a single feather.

—:o:—

Try hard to make a good plan to work upon day by day, and never make a design to do anything which you have a notion you may be sorry for.

—:o:—

Many Happy New Years, unbroken friendships, great accumulation of cheerful recollections, many a powerful shake from Friendship's hand, affectionateness on earth, and Heaven at last for each and every one of us.

Mr. James Gawthrop.With this *Minim* is given, as a supplement, a portrait of Mr. James Gawthrop, the popular tenor vocalist. Mr. Gawthrop commenced his musical career as a chorister boy in York Minster, and afterwards became an assistant tenor in the choir. After competition he was elected vicar choral at Wells Cathedral. His next move was to St.

George's Chapel Royal, Windsor, when Sir George Elvey was organist. Thence he went to the Chapel Royal, St. James's Palace, which appointment was gained after a severe competition. The duties at the Chapel Royal are very light, only Sunday services and occasional commands to sing before the Queen and at royal functions. In the Chapel Royal choir are gentlemen who have been in the best of our Cathedral choirs, including St. Paul's and Westminster Abbey. The choir consists of nine gentlemen and ten children (boy choristers). Dr. Creser is the organist and composer at the present time. Mr. Gawthrop's son Bernard is one of the children of the Chapel Royal. Mr. Gawthrop has had many Royal commands during his appointment at the Chapel Royal, including the following:—Her Majesty's Jubilee service at Westminster Abbey, 1887; the Diamond Jubilee service at St. Paul's Cathedral, 1897; also the following marriage services:—The late H.R.H. Prince Leopold, Duke of Albany, with Princess Helen of Waldeck-Prymont, at Windsor; H.R.H. the Princess Beatrice, with H.S.H. the late Prince Henry of Battenberg, at Whippingham Church; H.R.H. the Princess Louise of Wales, with the Earl of Fife, K.T., in the Private Chapel at Buckingham Palace; H.R.H. the Duke of York, K.G., with H.S.H. the Princess Victoria Mary of Teck, in the Chapel Royal, St. James's Palace; H.R.H. the Princess Maud of Wales, with H.R.H. the Prince Charles of Denmark, in the Private Chapel at Buckingham Palace.

In 1897 Mr. Gawthrop was presented, by the Queen's command, with the Jubilee medal and clasp.

Mr. Gawthrop studied singing and voice production with the late Mr. J. B. Welsh for some years. He has sung for most of the best societies in London and the Provinces, and his appearance is always successful in oratorio or miscellaneous selections.

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Supplement to "THE MINIM," February, 1900.



MR. JAMES GAWTHROP.



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"How we Hear."

BY FREDERICK CHARLES BAKER.

CHAPTER IV.

SOUND-WAVES.

Sound is a word that stands for every perceptible sensation that comes immediately by the ear. By nature, it is known to be the effect of the mutual collision, and consequent tremulous motion of bodies, which is transmitted to the circumambient fluid of air, and propagated through it to our sense of hearing. Therefore, by this, we see that sound,—like heat,—is not matter but motion; that to say, what we recognise as sound is not a substance but it is an effect produced by some rapid movement, generally known under the name of vibration. All bodies that can be thrown into a state of vibration so as to produce the effect of sound, are called sonorous or sounding bodies, such as a bell, a drum-head, a piano-string or an organ pipe. When a bell is struck, it at once vibrates, and it is the vibrations which are transmitted to our ears and conveyed to our brain that give us the sensation of sound. The rate of the vibrations determines the *pitch* of the sound, such as what we call high or low sounds, while the nature of the vibrations, such as regular or irregular and the like, determines the character of the sound, similar to what we call musical, unpleasant, sweet or harsh sounds. In order that the vibrations of the sounding body may be transmitted to our ears, it is essential to have some medium fit to propagate the vibrations. This medium is generally the air; but it may be also any other solid, liquid, or gaseous body, so long as

it be elastic, for elasticity is not only necessary for the formation of sound at the sounding body, but it is also necessary for the medium through which the sound is to be transmitted. Hence we know that without some suitable medium there can be no sound; therefore if we can conceive a room that is perfectly devoid of air, and suppose we could live in that room and wish to play the piano, no matter how much we play at the keyboard we should not produce a single sound; the strings of the piano would vibrate as usual when struck by the hammers, and in fact the piano itself would respond in every way to our efforts, but owing to the lack of air, the vibrations would not reach our ears, and hence the result would be "silence." We now arrive at one of the most important facts of acoustics, viz., "Sound cannot pass through a vacuum."

Before we proceed further, it is necessary for us to get some idea of the transmission of the vibrations through the air, and in order to do this we must understand something concerning the nature of the air itself. We know air to be an elastic gaseous fluid, which surrounds the earth, and is estimated to extend from the surface of the earth upwards in various forms from about 45 to 200 miles. It is made up chiefly of two gases, viz., oxygen and nitrogen, with about 79·2 per cent. of oxygen and 20·8 per cent. of nitrogen; the fractional remainder is made up of carbonic acid. Now air is compressible, that is to say—it can be squeezed into a much smaller space than it ordinarily occupies. When air occupies a much smaller space than usual, it is termed thick or "*Dense*" air. The density of the air is generally obtained by pressure. On the other hand when air is relieved of pressure it expands. In this form it is known as thin or "*Rare*" air. The density and rarefaction of the air, as will be seen later on, has much to do with the transmission of sound. Now air, like water is in reality made up of minute particles which are known under the name of molecules. These molecules, which are so infinitely small that we cannot see them, cling tenaciously together, but at the same time are capable of being disturbed, and also are able to move in a swing-like fashion over infinitely small spaces. They are in fact to be compared to a spring, which will by pressure move from its ordinary course, but when released, will afterwards regain its original position. Let us apply the value of this movement as regards vibratory transmission.

Suppose a bell act as an illustration. When the bell is still, these infinitely small particles (or molecules) of the air, are quietly surrounding the bell, as in fact they are everything else; for they form the constitution of the air. If we now strike the bell, we at once throw it into a state of

vibration, which in reality is only a number of successive small shocks. The first shock or vibration of the bell, by means of the slight trembling, disturbed the particles which were quietly surrounding it, and they in turn disturbed their neighbouring particles, while the neighbouring particles passed the disturbance on to the next neighbouring particles and so on, until the disturbance has been passed on through the air till it reaches our ear-drum, where it disturbs or sets up vibration which is conveyed to our brain; and consequently we say—"We hear the bell ringing." Hence we see that wherever there is sound there is always vibration, for vibration is the *cause* and sound the *effect* that is produced on our ears. It does not follow, however, that all vibrations must produce sound, for there are certain conditions which must be fulfilled ere vibration can give the sensation of sound, as for instance, in the case of a deaf man, where the vibration exists as usual, but owing to some defect, his ear is unable to convert the vibration into the sensation of sound, although he may even *feel* the vibratory movements of the air. These vibratory movements that are transmitted through the air in this way are called *Sound-waves*. They are sometimes visibly compared to the tiny circular waves, caused by throwing a stone into a pool of water, but the sound-waves are in shape spherical, that is to say, they radiate from the entire sounding body, similar to the rays of light from a lighted candle. Hence no matter how many persons surround the bell that is ringing, whether their position is above or below, or to the right or left of the bell, each person will hear the bell equally as well as the other, provided there is nothing between the person and the bell to prevent the transmission of the sound-waves. Figure III. will give some idea of the sound-waves as they are transmitted from a bell to the ear.



FIG. III.

By this we see that when we hear the sounds of a bell it is only a part of the sound-wave that conveys the sound to our ear. The remaining parts radiate into space to find some other ear in order to convey the sound, and if they fail to do this, they simply propagate the sonorous vibrations to the surrounding air, satisfied that if man has not been there to observe, the duty has been done just the same, in homage to Dame Nature Herself.

To be continued.



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February, 1900.

February, 1900.

THE MINIM.

119

LYRIC FOR MUSIC.

"THE LITTLE BUGLER."

Only a little Bugler,
A downright Soldier's boy,
The pet of all our Regiment,
Our darling and our joy.
His dad had been a sergeant,
In war he saw the light;
'Twas good to hear his bugle,
Its tone so clear and bright.

Chorus—

So Tommy Atkins, junior, here's a
health to you,
Grow up like your father is what you've
got to do;
Never spare the rations, always eat your
fill,
Then you'll have your strength, lad, for
marching up the hill.

The Foe they thought it clever
To learn our bugle calls,
With Joshua's tin trumpet
To blow down jerry walls;
But when, above the battle,
"Cease Fire!—Retire!" we heard,
Tom saw it in a moment—
And used a naughty word!

So Tommy Atkins, junior, &c.

"Retire be—hanged!" he shouted,
And from his clarion shrill
There came a note that echoed
From right across the hill.
"Fix Bayonets—Charge!" it sounded;
Our brave lads swept ahead.
You'll guess the story's ending—
The Foe "retired" instead.

So Tommy Atkins, junior, &c.

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CONFERENCE AT SCARBOROUGH.

The fifteenth annual conference of the Incorporated Society of Musicians opened on Monday evening, January 1st, at the Grand Hotel, Scarborough. The Yorkshire section held a reception for members from more distant parts, but the business of the conference did not really commence until Tuesday morning, when the Mayor (Captain Henry Darley) extended a most cordial welcome to the society to Scarborough. Sir Frederick Bridge, chairman for the day, was unable to reach Scarborough until late in the afternoon, and in his absence Mr. W. H. Cummings, principal of the Guildhall School of Music, presided. About three hundred members were present.

The annual report, read by Mr. Chadfield, showed that the general position of the society is most satisfactory. There has been a considerable increase in membership during the year, and £500 has been added to the reserve fund. Between six and seven thousand candidates were entered for examination during the past session. The society has consistently agitated for the registration of teachers, and the committee has carefully prepared a scheme, which will be submitted to the General Council, and if then approved will be made public. The commencement of a new century is a fitting epoch to enquire into the progress made by the society during the last eighteen years. In 1882 no organised musical profession existed. Such was the state of things when that memorable meeting was called in Manchester. The meeting was held

in a private room, and attended only by a few earnest men, who, in a spirit of self-sacrifice, took up the apparently almost hopeless task of uniting and organising the musicians of the country. From that small beginning until now the history of the society is a record of continuous growth in usefulness, prosperity, and influence. To-day, its membership contains 2,000 of the most able and most active members of the profession associated for the common good, and twenty-four sectional centres, distributed over three kingdoms, offer opportunities for mutual co-operation and social intercourse.

The Chairman congratulated members on the excellent report. Referring to the bill which is a plan of registration of teachers of music, Mr. Cummings expressed the opinion that it would take twelve months to get it through Parliament. He had very great hopes indeed with respect to the Registration Bill, and he thought they had found a way of getting over the difficulties, and he confidently believed they would succeed in getting the bill passed. It was satisfactory to know their society was having such good effect.

TOUCH AND TECHNIQUE.

Mr. Macdonald Smith, of London, in the course of an able address on touch and technique, said good touch, in the general acceptation of the term, was not so entirely a natural, unteachable gift as was supposed, but might be imparted to every healthy pianist who had taste to use it. The want of thoroughly-trained and independent command over the fingers and arms was not, as had been thought, a brain difficulty, best conquerable by incessant repetition of difficult passages at the keyboard, but the consequence of imperfection of muscular and nervous development. In the discussion which followed, Dr. Shinn, of London, argued that the ear was the judge, and it was no use pupils having muscular power if they had not the ear to criticise.—The morning session concluded with the decision of the members upon the invitation of Mr. L. Jones, of Llanfairfechan, to hold next year's conference at Llandudno.

WOMAN AS A MUSICIAN.

At the afternoon sitting Dr. Harding, of Bedford, read a paper on "Woman as a Musician," in the course of which he said the share which woman had taken in the development of the art of music, and her present position in the musical profession, were deserving of the highest consideration. Every day she was playing an increasingly conspicuous part, and by her power and intelligence was sweeping away all silly prejudice and proving beyond doubt her fitness, both physically and mentally, for a high position amongst artistic musicians. Woman would take a large

share in the future progress of musical art in this country.—The Chairman said he knew no reason why it should not be possible to produce a woman Mozart. He quite believed the part that women had played in the past had not been because they had not the genius, but because that genius had not been stimulated by their early training.—Professor Prout thought Dr. Harding's paper an eminently fair one. It was an undoubted fact that we had fewer really good women singers now than before. The reason was not that women had deteriorated in power, but the lack of patience to train that power. (Applause.) To become efficient they should train from seven to ten years, quite that, and in some cases longer. What did they see now? As soon as a pupil had had six months or a year's training—(A Voice: "Six lessons")—she thought herself quite qualified to appear as a prima donna. (Laughter.) A half-educated man or woman would never become a great artist. His estimate of women as teachers of theory was distinctly favourable.—Mrs. Morris (South Wales section) was of opinion that, taken all round, a woman was decidedly a better teacher than a man. (Laughter).—A vote of thanks to Dr. Harding having been proposed and seconded, the Chairman said, as principal of the Guildhall School of Music, with 3,600 students, his experience had been that it was the parents themselves who objected to ladies as teachers for their children. It was a serious fact, and ladies would not do much good until they let mothers and fathers know they were as capable to teach as men. Was there a reason for it? He thought there was. In boarding schools it had been the custom, as it was in some of the most eminent schools for boys, to have a teacher who could teach some particular subject particularly well, and was just able to throw in music. Thus it was that parents became adverse to lady teachers, and when they sent their children to a purely musical school desired men as teachers.—Sir Frederick Bridge, who arrived at this stage, was most heartily greeted.—The vote to Dr. Harding having been cordially approved, a similar compliment was paid to Mr. Cummings, on the motion of Dr. Harding, seconded by Sir Frederick Bridge.

In the evening the members were invited to the Belvedere, the residence of Mr. G. L. Beeforth. The Spa Grounds were open to all free of charge, and Masons among the number were made honorary members during their stay of the Scarborough Masonic Club.

MR. COWEN AND THE TRAINING OF CONDUCTORS AND ACCOMPANISTS.

On Wednesday morning a large attendance listened to an able and interesting address by Mr. Fred H. Cowen. In the evening there was an excellent concert, taken part in by some of the

members of the society. The programme included the two prize compositions, namely, Mr. F. W. Austin's trio for piano, violin and violoncello; and Signor M. Esposito's sonata for piano and violoncello. These works were written last year, and prizes were given by the I.S.M. Mr Cowen was the chairman for the day, and his address was on the training of conductors and accompanists. The subject was one, he said, which, so far as he was aware, had never yet during their various conferences been brought before their notice, and seemed to him to be of sufficient importance to warrant its selection, and to invite their friendly discussion. He thought, also, it was a subject on which he might have some slight authority to speak. (Applause.) During the early part of his career he passed some years' apprenticeship as an accompanist amongst most of the great artists of the time, and in later years he thought he might lay claim to having had, perhaps, greater experience in orchestral conducting in all its branches than fell to the lot of most English musicians. It was with a desire to assist those who had not been so fortunate in gaining experience that he would find some means by which they might gain the knowledge of the technique and the rudiments of the art. Conducting was no longer what it was at the beginning of the century. With the substitution of bâton for the violin bow, and with the gradual and ever-increasing development of music and orchestral resources, conducting had attained to so much importance that it had become a real art, perhaps the greatest, as it was the most subtle, of all the executive branches of music. (Applause.) The actual technique of conducting could, he contended, be learnt by the musician of ordinary intelligence—the firm decisive beat in forcible passages, the delicate beat in the pianos, above all the clear beat. A good conductor should never allow the forces under his command, however experienced they might be, or however familiar the music to them, to imagine for themselves in what division of the bar they were. He was afraid it was beyond the possibility of realisation to hope for a school for the separate instruction of conductors, but he did not see why the art should not be taught in all their principal institutions. (Applause.) When he was at the Conservatoire in Berlin they used to have weekly meetings with a small band, consisting mostly of strings and a piano, and each student had to take his turn in conducting some overture or movement of a symphony, the score of which he had previously studied. He believed occasionally at the orchestral meetings at their institutions a student was permitted to conduct a trial of his own composition, but he thought he was not wrong in saying that those practices were usually directed by the orchestral professor of the institution. What he felt was wanted, and so much

to be desired, was the establishment of regular weekly practices for the benefit of students aspiring to become conductors. If a complete orchestra was not available let there be only strings and wood-wind, or strings and pianoforte. Let each student in turn take the baton. The musical development of the country and the education of the public were, perhaps, more dependent on those who guided the performance of works than on the performers themselves. The provinces drew on London to a very large extent for its soloists, but the conductor was mostly of local standing, and it was to his successful interpretation of the works he directed that they must look for the upholding of that high standing throughout the country which meant the continued growth of musical taste and intellectual appreciation. (Applause.) Much that he had said applied equally to both the conductor and accompanist. The accompanist, like the conductor, had to study correct tempo, light and shade, when to allow his part to become prominent, when subdued, how to follow and be in sympathy with the singer. Added to that, he should be, or have been, a good pianist, able to play the most difficult passages, and capable of transposing at sight. Indeed, he almost thought he required a greater combination of gifts than the conductor; but, given the first essentials—a good pianist and a sympathetic touch—he, too, could with study and tuition become more or less efficient and capable in his art. (Applause.) He had endeavoured to show that he was not uncognisant of the talents and capabilities which already existed in those directions; but, as they possessed in this country many vocalists and instrumentalists of the first rank, and were fast raising up a school of composers, so would he wish to see those other branches of the profession equally well and numerously represented, and to obtain for their disciples that preliminary training which would help them later to place the executive and creative efforts of their colleagues before the public in the best possible light, and lead them a long way on the road to becoming our efficient conductors and accompanists of the future.

Sir Frederick Bridge, in opening the discussion, expressed his pleasure that one so distinguished as Mr. Cowen in both directions, and with an experience almost unique, had brought the subject forward. The want as shown by Mr Cowen was a very pressing one. He knew from the small experience he had had during the last few years in moving about the country that it was a most serious matter that the accompanying as a rule was far behind the performance of the vocalists. It could not be from want of experience, but from want of some special training. As one of the Board of the Royal College of Music, he might say, with regard to Mr. Cowen's suggestion, that there was a special class, under a distinguished organist, for the teach-

ing of choir training and the art of accompanying a choir. As a young man in Manchester he attended many of the Hallé concerts, and learnt much as to conducting, without which knowledge he could not have held the position of conductor that he now held without making a fool of himself, and he did not think he had done that. He would not hesitate to show his appreciation of the great service Mr. Cowen had rendered in bringing the subject forward.—Mr. W. H. Cummings pointed out that to be successful as a conductor or accompanist absolute sympathy was required. It was not given to all musicians to have it. He quite agreed with Mr. Cowen that it would be very good indeed if there were classes for the teaching of conductors and accompanists. They should start at the rudiments, for he was afraid in this, as in many other matters, people tried to start at the top.—Dr. Harding considered there was a danger of worshipping the conductor more than the music. He considered, by Mr. Cowen's appointment as conductor of the Philharmonic Society, more good would be done to English music than had ever been done before—Professor Prout, referring to Mr. Cowen's appointment, was sure the congratulations were as much, if not more, due to the Philharmonic Society than to Mr. Cowen.—Dr. Sawyer, Dr. Shinn, Mr. Midgley, Mr Pitcher, and a number of others took part in the discussion, and a most cordial vote of thanks was accorded to Mr. Cowen.

THE QUESTION OF PITCH.

Thursday was one of the most interesting days of the conference. The chair was taken by Mr. W. H. Cummings, who read a paper on "Pitch: Past, Present and Future." He commenced by correcting the opinion generally put forward that pitch was originally very low and had gradually grown higher and higher. Mr. Cummings said that in Purcell's time there were two pitches, one for church and one for chamber. On the Continent, too, there were two pitches, and he instanced an organ tuned a third of a tone above chamber pitch, and a stop was added a third lower than the others, enabling the organ to be played with orchestral instruments. Coming to the present, Mr. Cummings said on the Continent one pitch prevailed, which was approximately what we called the diapason. Throughout the United States the low pitch was generally adopted, but in Canada they still clung to the high Philharmonic pitch. In June, 1896, Mr. Cummings said he submitted to the Philharmonic Society a proposition to abandon the high pitch, and adopt the diapason normal. It was favourably received, and in October he was authorised to go into the various bearings of the question with Mr. Gardner, and that eminent authority on acoustics, Mr. Hipkins. As a result the recommendation was made to the Philharmonic

Society that a pitch of A=439 in a temperature of 68 deg. Fah. be adopted, and this was substantially agreed to. The directors approved the recommendation, and the action of the Philharmonic in 1896 had met generally with warm support by practical musicians. No one could be indifferent to the enormous advantages which would ensue from a standard pitch that would be universal. To begin with, the music of all the great masters was composed for the lower pitch, and many works which now could only be performed with discomfort to the singers would be possible of performance with smoothness and ease. Two such works, Beethoven's Choral Symphony and Schumann's "Paradise and the Peri," were instanced.

Mr. Cummings then proceeded to say that the adoption of one universal pitch would also facilitate the good time coming, when our children will have become so naturally musical that they will recognise any sound when they hear it, and learn to sing by the mere sight of the notes on the staff without the aid of sol-fa figures or any other crutch invented for the aid of musical cripples. There were, of course, a few difficulties to be overcome, and the principal one was the question of expense. Wood wind and brass players would require new instruments tuned to the lower pitch, and the military bands would all need new equipments. Again, with regard to the very large organs, the alterations would involve very great expense. British pianoforte manufacturers assumed that they were to be the arbiters in a matter which scarcely came within their prerogative. "If we agree that it is better for the art of music, and for those who live by the art," explained Mr. Cummings, "that ought to suffice." Continental and American pianos were made, he pointed out, at the low pitch, and if English manufacturers would not make them, then professors would have to use foreign instruments and to insist upon their students using them. Mr. Cummings concluded with a reference to the difficulty which attended the adoption of tuning pianofortes and organs by equal temperament, an idea first suggested in England by James Broadwood in 1811, and not adopted for pianos until 1844 and for organs until 1854. "If such had been the history of temperament," he added "we need have no fear that the fight over the question of pitch will terminate in an equally satisfactory manner."

The paper produced a good deal of discussion. Dr. Prout, the first to speak, said that Bach wrote his separate organ parts transposed a tone lower than the orchestra score, to enable the two to combine. Among choral works which occasioned undue strain he mentioned several by Handel and Cherubini's Mass in D.

Mr. Westlake Morgan, organist at Bangor Cathedral, said that when a new organ was built

he had voted for the lower pitch, and confessed that the choral singing had, in his opinion, just lost that brilliance which it formerly possessed.

Sir Frederick Bridge confessed that he had allowed others to experiment before making up his mind on the question of pitch, but he proclaimed himself a supporter of the A=439 now. He related a curious experience from Birmingham, where the organ having been tuned to the low pitch, in the season following the Festival, no instrumentalists could be found who were able to play to the low pitch. "So poor Perkins," added Sir Frederick, "had to transpose half a note to use the instrument." He explained, however, in his succeeding sentences that, thanks to the public spirit of Birmingham, the difficulty had been got over and low-pitch instruments provided. The question rested not on the mere whim of a few people, but on the settled conviction of the musical profession.

Dr Weekes dwelt on the difficulty in the way of those conductors who had to rely on military bands-men for their orchestras.

Mr. F. H. Cowen said that after at first being rather against the lowering of the pitch, he had come round to the idea that its adoption would be better all round. At Bradford, he remarked that they had not been able to do anything yet, because the organ belonged to one society, the choir to another and the orchestra to a third.

After Mr. Cummings had replied to the discussion, a resolution was unanimously adopted, requesting the General Council to consider the matter and to take such steps to promote a universal low pitch as were possible.

ON BROADMINDEDNESS.

In the afternoon Mr. Henry Newbolt read a paper on "Broadmindedness in Matters Musical," in which he dwelt mainly with the attitude which practical musicians ought to adopt towards music, and pointed out what would be gained if there was more breadth of sympathy, more liberalism of thought and feeling, greater absence of prejudice, towards music, without reference to the author, his particular school, or age. In brief, he deprecated ardent partisanship where it led to depreciating one great musician because one admired another more. He warned them against the tendency toward narrow-mindedness amongst work-a-day musicians, the singer's indifference to purely instrumental music. Another failing he adverted to was the proneness of musicians in higher ranks to be interested in music in direct proportion to its complexity, to regard simple and commonplace as synonymous terms, and to discard everything emotional in favour of the purely intellectual. He did not see why it was not possible to appreciate both the works of Brahms and the operas of

Sir Arthur Sullivan. He claimed more unity in the search for the beautiful, in which they all ought to be engaged.

THE BANQUET.

In the evening Sir Frederick Bridge presided over a large and distinguished company of ladies and gentlemen at the annual banquet at the Grand Hotel.—The toast of "the Queen" was enthusiastically received and musically honoured.—The Bishop of Hull proposed "The Incorporated Society of Musicians," and, in doing so, said music had played an important part with regard to all the religions of the world; but between the Christian religion and music the relations had been most intimate. Mr. Chadfield (general secretary) responded to the toast.

THE ANNUAL GENERAL MEETING.

The annual general meeting was held at the Grand Hotel on Friday morning, when Dr. Weekes presided over a very large attendance.—Professor Prout moved that the members next assemble in conference at Llandudno, on December 31, and that the conference proper begin on January 1, the first day of the new century. (Laughter and applause.)—Mr. J. W. Pearson (Margate) seconded, and the motion was adopted.

Mr. Frederick H. Cowen said there was one thing they might all do in that Society which would be of real practical benefit to the members, and especially to the younger ones. The opportunities for younger or untried composers in the Society, or even outside, for hearing their chamber works and songs were fairly numerous. They gave them chances as often as possible, but he felt that the younger man, who was trying to get on, and who wrote works for the orchestra, very seldom, indeed, got an opportunity of hearing what he was capable of doing. It had struck him that they might very well, at their annual conference, devote one evening to an orchestral concert, at which works by younger members of the Society, or by men not connected with the Society, might be produced. As far as he knew, funds were not wanting; but if they were he was perfectly certain the amount necessary for one concert would be at once subscribed by the various sections of the Society throughout the country. He did not think they could do better than start the century on Jan. 1st, 1901, by giving the first of the series of orchestral concerts. He moved:—"That they should consider the desirability of giving an annual orchestral concert at the Conference; that they should engage a professional orchestra, and ask for new—or, if not new, untried—works by members and non-members of the Society; and that certain out of those works should be performed at the annual orchestral concert."

Dr. Hiles (Manchester), in seconding the resolution, remarked that there could be no fitter

audience for the young composer than they could afford; and he was quite sure the success of any young composer in orchestral work would be welcomed by the members.

The Chairman was exceedingly pleased to hear Mr. Cowen's resolution. It would greatly encourage orchestral music.

The resolution was unanimously approved.

A number of names were submitted for Chairman for the next Conference, and a vote by ballot resulted in Professor Prout being chosen as Chairman for the first day, Dr. Sawyer (Brighton) for the second, Mr. J. Barrett (Bristol) for the third, and Mr. F. Westlake Morgan (Bangor) for the fourth.

THE BENEVOLENT FUND SCHEME.

Mr. E. G. Woodward (Cheltenham) moved a resolution of which he had given notice, proposing that a benevolent fund should be established and controlled by the General Council. He considered the present system of the various sections in no way capable of dealing with deserving cases. The funds the sections had at their disposal were very small, and he asked for their sympathy on behalf of their poor brothers and sisters in the plan he proposed of providing against the exigencies of age, sickness, and misfortune.—Mr. Stratton (Birmingham), in seconding the resolution, thought it was entirely in accordance with their bye-laws.—Mr. W. H. Cummings said he was always willing to help in the cause of charity, but with their limited funds they could not possibly act to the extent that had been suggested. At Bristol they had done much, and if each section would do as much they would have the very heartiest sympathy of all.—Professor Prout remarked that his views were entirely unchanged. Mr. Woodward had not said one word to induce him to modify them. Even suppose members gave five guineas subscription, that would be no use whatever. When he joined the Royal Society, twenty-five years ago, he had to pay down £100, and also the subscription. As a matter of principle, he objected to taking the benevolent fund over from the sections and saddling it on the general council, unless they had more details of what they were to do.—Sir Frederick Bridge said the kind of fund he thought they wanted was similar to the Poor Clergy Relief Fund. What they wanted was a poor musicians relief fund. (Hear, hear.) He could not imagine that anyone thought it possible to organise a huge guarantee society like the Royal Society of Musicians, for they had such enormous funds and such an enormous number of members. Every member of the Royal Society was looked after when too old for work. That was a sort of insurance society. He only wished something could be done to make the Royal Society more general in its use and application.

Not only did they get money from their subscribers, but they got large subscriptions from public dinners given in London. Those subscriptions were often given by people who believed the money was to relieve the outside body of musicians.—Mr. Cummings: I protest, Sir Frederick Bridge. We never obtain subscriptions under false pretences. It is always distinctly understood that the subscription is for the purpose of the members and children.—Continuing, Sir Frederick Bridge said he was most anxious to avoid any heat, but he could not help saying there was that great musical fund. If they had a poor musicians' relief fund then they could meet deserving cases. They were all determined that what could be done should be done. The only point was whether anything could be done independently of the society. Let the body of musicians form a poor musicians' relief fund. Let it be the outcome of the conference. He was most anxious that it should not go abroad that the society was divided on that point, and hoped Mr. Woodward would see his way to withdraw his resolution.—Mr. Woodward agreed to this course.

Votes of thanks concluded the business of the conference.

HANDEL'S "ALEXANDER BALUS."

In the evening a performance was given of Handel's oratorio, "Alexander Balus." The chorus consisted of 24 voices, and the orchestra of 30 performers. The principal vocalists were Mr. Edward Branscombe, Mr. Bantock Pierpoint, Mr. Gordon Heller, Mrs. Midgley, Miss Van Noorden, and Miss Lillian Hovey. The principal instrumentalists were Dr. Prout, harpsichord; Mr. Cummings, organ; Mr. John Dunn, leading violin; and Dr. A. H. Mann, conductor.

On Saturday the majority of members left the Grand Hotel for their homes after the usual salutations and expressions of hope for the next merry meeting in 1901.

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Musical History.
FACTS WORTH KNOWING.
PART II.



GUIDO ARETINUS.

A.D. 1020—Guido Aretinus, a Benedictine Monk (born 995, died 1050), of Arezzo (Italy), is said to have invented the terms *Ut, Re, Mi, Fa, Sol, La* (called solmisation) for singing. He took them from the following Latin hymn, a prayer to St. John the Baptist, by Paulus Diaconus:—

“ *Ut queant laxis,
Resonare fibris
Mira gestorum,
Famuli tuorum
Solvi pollutis
Labii reatum.* ”

These syllables were adopted in France, and Lemaire (1636) is credited with the addition of *Si*, so as to do away with mutation. *Ut* was changed into *Do*, which, ending in a vowel, rendered intonation easier. Guido wrote several important works.

A.D. 1086—The “ Troubadours ” flourished from this time until towards the close of the thirteenth century. Richard Cœur de Lion was one of them.

A.D. 1087—The Guitar brought into Spain by the Moors. An Asiatic instrument.

A.D. 1087—The first organ with a keyboard erected in the Cathedral of Magdeberg.

A.D. 1150—The “ Minnesingers ” (Minstrels) of Germany flourished from about this time until 1260. The “ Meistersingers ” flourished later on.

A.D. 1150—Franco, of Cologne, introduced a system of measuring the value of notes (*mensural notation*), also time signatures, etc., about this time. He also originated the *uneven tempo*, or triple time (*tempus perfectum*). He wrote other works on music, and advocated the use of thirds and sixths as well as perfect consonances in harmony. Up to this period composers had only used perfect consonances in their music, viz: fourths, fifths, and octaves.

A.D. 1200—The violin (fiddle) mentioned about this period.

A.D. 1226—“ Sumer is icumen in,” an old English round in four parts, and the oldest round or rota known to be in existence, was written about this time. The original is in the British Museum.

A.D. 1240—Hale, Adam de la. Born at Arras (France). A celebrated troubadour, composer of plays with music, &c. Died 1285, at Naples.

A.D. 1300—Organ pedals are said to have been invented about this time by Ludwig van Valbeke, of Brabant.

(*To be continued.*)

Founded

1882



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Madame Steinhauer-Mallinson.

Madame Steinhauer-Mallinson has only just come amongst us, yet she is at once accorded a leading position, and both public and press welcome her with hearty greetings. Though perhaps somewhat exacting in their requirements the English critics, when something really good is presented to them, are not backward in expressing their approbation. One critic writes:—"It should be said that this talented lady, though a stranger to us in person, was by no means a stranger in name, for the fame she had acquired in other countries had preceded her; one whom the Denmark Press designates as 'the greatest of their living singers' could scarcely remain unknown to us. The peculiarity which has distinguished other great singers that Scandinavia has given to the world is granted also to Madame Steinhauer-Mallinson. She has that trait of her predecessors Jenny Lind and Christine Neilson—a remarkably clear, pure, light voice of strong yet refined quality, flexible yet sympathetic. The freshness and *naïveté* of the voice that is often lost in the course of training has in her case been retained, and though she can thrill us with the verve of dramatic force, its unaffected charm of naturalness still impresses us."

Madame Steinhauer-Mallinson, as we have said, is a native of Denmark. She was born in Copenhagen, of a music-loving but non-professional family. Her father, who held a high position at the Court of H.M. the King of Denmark, and was Director of the Ethnographic Museum at Copenhagen, though willing to help his daughter in every way in her studies, was unwilling to allow her to follow a public career, and thus her own ambition to become an operatic vocalist was frustrated. However, having been well trained as a pianist by Mr. Schiemann and Mr. Victor Bendix, and as a vocalist by Miss Anna Bendix, by a persistent determination to overcome objections she was permitted to avail herself of the opportunities offered by a tour through the principal towns of Sweden in company with Mr. and Mrs. Algot Lange.

Fired with the new enthusiasm that the cordial receptions granted her on this tour had awakened, she determined to be worthy of still higher praise. With Dannström she devoted all her energies to study for a twelvemonth, and she could not have been more fortunate in her teacher; for he, having been the chief bass who toured with Jenny Lind, and having trained Madame Michaela, Madame Almati, Madame Wendela Anderson, and others of the foremost vocalists, knew just how to make the best of such a voice as Madame Steinhauer-Mallinson's.

Madame Steinhauer-Mallinson is unusually gifted as a linguist, having facile command of English, French, German, Italian, Danish, and Swedish, by the free interchange of which she gives much variety to her performances. Although she will now make England her centre we must not expect to keep her altogether, for Germany, Denmark, and Holland have already asserted their rights of competition and her Continental engagements will frequently call her from England during the coming season. She will, however, with Mr. Mallinson, who always accompanies her, give some Song Recitals at the St. James's Hall this spring. The management will be in the hands of Mr. Norman Concorde, who has taken affairs in hand with his well-known enthusiasm for anything of exceptional merit. One Recital will be devoted to the songs of Mr. Mallinson, whose music is characterised by a freshness which has already made for him a name in Denmark and other countries.

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For further particulars, address Secretary.

Correspondence.

[The Editor of *The Minim* does not hold himself responsible for any expressions made by Correspondents.]

THE COVENT GARDEN FUND.

To the Editor of "The Minim."

Sir,—In *Musical News*, of December 30, a letter appeared respecting the above fund; like the writer, I have been looking for some movement on the part of either the Royal Society of Musicians or the I.S.M., but up to now there is no account of any action. The I.S.M. has some 12 sections, representing, say, 1,000 members, the Royal Society, with £100,000 invested, has 250 paying members. It is certainly a most extraordinary thing that a musical fund should be handed over to theatrical bodies, when two such musical societies exist. The benevolent sections of the I.S.M. should be up and doing; they have a strong claim, and it would no doubt (if made) receive favourable consideration. Will you kindly use your interest in their favour.

E. G. WOODWARD,
I.S.M., South Midland Section.

Sir,—In *Truth*, January 18th, an important article appears on the Covent Garden Fund. It points to the necessity of a properly organised Benevolent Fund for Poor Musicians. Now is the time to be up and doing, for there is no society in existence in a position to cope with this work on the same lines as the other professions.

Yours truly,

A MUSICIAN.

[We give the article from *Truth* on another page.—
Ed. *Minim*.]

THE MINIM.

ANSWERS TO QUERIES.

J. F. Pickhorne (Pillowell) is advised to get Hopkins and Rimbault's work on the organ (published by W. Reeves, London). This work gives specifications of a large number of the most celebrated organs.

J. S. Bell (Emsworth) will find the addresses of all the leading artists, performers, and teachers in Rudall, Caste and Co's Musical Directory. The new edition (1900) is just published.

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The Covent Garden Benevolent Fund and its Founder, John Beard.

In the December *Minim* a paragraph appeared relating to the Covent Garden Fund, and mention was made that Mr. J. Beard was the founder. We have had several inquiries about this musician and the probable date of the foundation of the Covent Garden Fund. The following will give some interesting details of Mr. John Beard. He was born at London in 1716, and died at Hampton, Middlesex, in 1791. He was a celebrated tenor singer, and made his first appearance on the stage at Covent Garden in a dramatic entertainment called "The Royal Chase, or Merlin's Cave." He received his musical education in the Chapel Royal. He was one of the singers in the Duke of Chandos's Chapel at Cannons, during the time that Handel resided with that munificent nobleman. Handel wrote the tenor solos in many of his chief oratorios for Mr. Beard, including "Esther." He became a great favourite on the stage, and for many years held a pre-eminent place among English vocalists, taking the principal part in almost every musical piece which was performed. He took a part at the Worcester Musical Festival in 1755. It has been stated that Beard was an energetic English singer; and though his voice was more powerful than sweet, he was the most favourite, and, as he sang at first sight with ease, the most useful vocal performer of his time. In January, 1739, he married Lady Henrietta Herbert, only daughter of James, Earl of Waldegrave, and widow of Lord Edward Herbert. Lady Herbert died in 1753, and a handsome monument was erected to her memory by her husband, in St. Pancras Churchyard, on which it is recorded that "On the 8th January, 1738—9, she became the wife of Mr. John Beard, who, during a happy union of fourteen years, tenderly loved her person and admired her virtues; who sincerely feels and laments her loss, and must for ever revere her memory, to which he consecrates this monument." In 1759 Beard married a daughter of the celebrated Rich, on whose death he became one of the proprietors of Covent Garden Theatre. In 1768 he retired from the stage, and in 1791 he died at the advanced age of 74. The Covent Garden Fund now causing no little amount of interest is a monument valued at £62,700, and owes its origin to the artist John Beard, which he founded about 1765.

TO COMPOSERS & AUTHORS.

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The following article appeared in *Truth* on January 18th :—"The question of the distribution of the Covent Garden Fund seems now, tardily enough, and almost too late to stir in the matter at all, about to be taken up by the musicians. I have already pointed out that this fund was started by John Beard, a musician ; and most of it, or, at any rate, a very good deal of it, was contributed by musicians, who, in the last century and the earlier portion of the present century, subscribed regularly to its funds. Now, however, there are only some half-dozen survivors, and after certain legal proceedings, in which the actors alone took part (the musicians neglecting their opportunities), the Chancery Division ordered the income of the fund to be divided between the Actors' Benevolent Association and the Royal General Theatrical Fund. The musicians are thus out of it. The Fund, it may be mentioned, was originally intended for those who had acted or sung at Covent Garden for a specified number of seasons, and for a certain minimum number of nights in each season, chorus singers and bandmen being expressly excepted. The membership has necessarily dwindled down, if only because since the days of Pyne and Harrison the number of performances and of appearances of musical and theatrical artists per annum have been insufficient to qualify anybody for the Fund.

"Although, if the matter could be fairly put before the Chancery Judge, the musicians ought certainly to come in for a share of the Fund, it seems there is a special difficulty. It is, indeed, stated, and I believe with truth, that there is no musical charity of any importance before the public which deals with impecunious musicians of all ranks. The Royal Society of Musicians, although I believe it occasionally, and to a small extent, relieves the pressing necessities of non-members, yet deals almost exclusively with its own members, who have paid large subscriptions during their musical career, and who at a certain age have the right to call upon the Society for an old age annuity. It is, in fact, a benevolent institution rather than a charity, and the members demand their annuity as a right, and not as a dole, the only condition being that they must have attained to a certain age, and not have more than a certain specified income. Their widows, under certain limitations of income, likewise get a handsome annuity. It is clear that such a Society could have no right to any share in the Covent Garden Fund, assuming that Fund is to benefit the general body of musicians. Besides, the founders of the Covent Garden Fund expressly excepted from the Charity professional orchestral players, who form the bulk of the members of the Royal Society of Musicians. There seems to be no other important, old established charitable society for the general body of musicians except such small Funds as Miss Kenway's Orphan School, the

Music Publishers' and Concert Assistants' Provident Fund, the Choir Benevolent Fund, the Choir Mutual Aid Society, the Irish Musical Fund, and similar things. There is also, I believe, a Benevolent section of the Incorporated Society of Musicians ; but this is a very young affair. So musicians bid fair to lose their fair share of the Covent Garden Fund for want of proper organisation and of a well-established open musical charity to receive the money."

We are in a position to say that the fund is closed, and it is too late for any musical institutions to obtain a share of the income now in the hands of the Chancery Court.

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About Artists.

MISS AGNES NICHOLLS.—The Dresden *Neueste Nachrichten* of January 9th says :—"A quite young English lady, Miss Agnes Nicholls, is exciting great enthusiasm in musical circles in Dresden. She is a pupil of the Royal College of Music in London, and her wonderful singing powers have been excellently developed there. The young singer will probably appear publicly in Dresden before her return to England." A later advice states that Miss Nicholls was engaged, on the advice of some of the leading Dresden musicians who heard her privately, to sing at a grand orchestral concert at the Royal Conservatorium, on January 24th.

—:o:—

The veteran timpani-player, Mr. F. W. Middleditch, has now retired from public life. He first appeared as a drummer in 1844.

—:o:—

Sir John Stainer has left England for the Riviera for a stay of two or three months.

Mr. Samuel Coleridge-Taylor (the Anglo-African), the popular young composer, was married on December 30th, 1899, to Miss Jessie Walmsley. Both bride and bridegroom were students at the Royal College of Music.

—:o:—

The Concorde Concert Control have removed from 186, Wardour Street to 310, Regent Street, W.

—:o:—

Mr. Edward Lloyd has decided to postpone his farewell tour, though not, of course, the farewell itself. The "war slump" is responsible for this.

—:o:—

Sir Arthur Sullivan, has, we hear, agreed to write another comic opera for the Savoy, in association with Mr. Hood, the librettist of "The Rose of Persia."

—:o:—

Mr. Watkin Mills has returned from the United States and Canada. He has had a very successful tour.

—:o:—

Madame Patti has consented to sing at Covent Garden for the war fund. The date is February 22nd.

—:o:—

Madame Brema has gone to America to fulfil concert engagements.

—:o:—

Mr. Fred Lightowler, of Worcester Cathedral, will sing "The Absent-minded Beggar" at the Cheltenham Festival Society's concert, on Tuesday, the 20th inst. A chorus and orchestral accompaniment, numbering 250, will take part in this stirring patriotic song and chorus.

—:o:—

Miss Marie Bellas, a new contralto, is making a good impression. She sang at Sarasate's recital at Leeds recently. The *Yorkshire Post* says:—"Her voice is of exceptional merit and sweetness, and she sings with expression and sympathy."

—:o:—

We regret to have to announce the death of Mr. J. J. Monk, after an illness which had lasted for some months. Mr. Monk, who was a familiar figure in Liverpool, was the local secretary of Trinity College, London. He was one of the oldest local representatives on the roll, having acted ever since the foundation of the local examinations by Trinity College, which was the first established in the country.

—:o:—

We regret to have to chronicle the death of Mrs. Albert M. Hirschfeld, who, as Miss Anna Jewell, was well known as a light soprano some years ago. She was familiar to the audiences of the "Pops" and the Liverpool Philharmonic Society's concerts, in the days of Sir Julius Benedict's conductorship some twenty years ago, and "created"

the soprano part in "The Woman of Samaria" and "The May Queen" under the conductorship of Sterndale Bennett. One of her daughters, Miss Isabel Hirschfeld, is well known as a clever pianist and teacher.

—:o:—

Dr. Edwin George Monk, Mus. Doc., formerly organist of York Minster, has died, in his eightieth year, at Radley, near Oxford. He is not to be confounded with Dr. Monk, the musical editor of "Hymns Ancient and Modern," and organist of King's College Chapel. He was a native of Frome, where his father was a local musician of repute. He was appointed organist of York in 1859, and held office till 1882, when he resigned. He was the editor of the "Anglican Hymn Book," and the "Anglican Choral Service," and collaborated with the Rev. Frederick Gore Ouseley in two psalters, while he published several services and pieces.

Odd Crotchetts.

**A little nonsense now and then
Is relished by the wisest men.**

Ambitious Musician.—I have fame at last within my grasp.—How so?—You know Mendelssohn's Wedding March?—Well, what of it?—I am going to write a divorce march.

—:o:—

Scobjell.—I don't know what to do with my boy. He has St. Vitus's dance. His contortions are frightful.

Yaggers.—Make a great pianist of him, and it will pass for eccentricity.

—:o:—

Young Lady.—You are a wonderful master of the piano, I hear.

Prof. von Spieler (hired for the occasion).—I blay aggomaniments zometimes.

Young Lady.—Accompaniments to singing?

Prof. von S.—Aggomaniments to gonerations.

—:o:—

Willie.—I think the musical taste of this country is improving, don't you, uncle?

Uncle.—There ain't a doubt of it. I saw in the paper coming down that several college glee clubs have had to walk home lately

—:o:—

In a church in the Highlands hymn-books were being introduced for the first time. The minister was old and deaf. It was the last Sunday of the month and the precentor rose as usual to read the notices, and among others he announced: "Those in the congregation who have babies will please bring them next Sunday to be baptized."

The old parson, hearing indistinctly, and believing that the intimation applied to the hymn-

books, supplemented it by saying: "And those who have not any will be supplied with them in the vestry—little ones 1d., big ones 2d., and those with the stiff, red backs 6d. each."

—:o:—

A little six-year-old girl, on the conclusion of a song by a celebrated tenor, asked: "Papa, did that man make all that noise on purpose?"

—:o:—

"Thompson says he would like to be buried with a brass band."

"So? I know the band, too, that I would like to see buried with him."

—:o:—

DIBDIN.—Before he became his own publisher, Dibdin sold many of his songs for trifling sums; that of "Poll and my Partner Joe" for two guineas, although it produced at least two hundred guineas to the publisher: and the song of "Nothing like Grog" he sold for half-a-guinea. The song of the "Greenwich Pensioner" was so well received, that he printed of it nearly 10,000 copies, and cleared by it more than £400. Dibdin declared that this song was both written and composed in less than an hour. On the first publication of the song of "Poor Jock," more than 17,000 copies were sold.

—:o:—

"T.R.D.L."—The late Sir Augustus Harris, who for such a long period presided over the fortunes of the Theatre Royal, Drury Lane, was on one occasion spending a brief holiday in the north of England. As he was staying some distance out in the country he gave directions for a cabman to be engaged to drive him to the railway station. On one side of the portmanteau, which was placed near the driver's seat, was cleared printed: "Augustus Harris, T.R.D.L."

The letters appended to the name of course signified Theatre Royal, Drury Lane, but they baffled cabby, notwithstanding the fact that he pondered them throughout the journey, wondering all the while what they could mean. He soon decided, however, that they were at least good enough for a handsome tip, and he therefore showed every politeness to his distinguished fare.

On reaching their destination, Sir Augustus handed the Jehu a sum which might undoubtedly have been considered quite sufficient for such service as had been rendered. But cabby's hopes were rudely dispelled, and so he held the money for a moment in his open hand, and coolly scanned the giver from head to foot. Then scornfully came the words:

"You a T.R.D.L.!—you're as much a T.R.D.L. as I am."

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London and Provincial Notes.

LONDON.—The Albert Hall.—The patriotic concert on Saturday, Jan. 20, attracted an audience numbering 9,000. Sir Arthur Sullivan conducted the large and powerful orchestra of 300 instrumentalists. "The Absent-minded Beggar" as a march and "Onward, Christian Soldiers" were great features, and created wild enthusiasm. Madame Albani, as charming as ever, Miss Clara Butt, Miss Bertha Rossow, Mr. Edward Lloyd, and Mr. Andrew Black were the soloists. The choruses were finely sung, and the united choir and band most impressive.

Messrs. Shenstone and Co. gave a grand concert at the Town Hall, Leyton, on the 18th January, under the management of the Concorde Concert Control in aid of the Transvaal War Fund. The artists engaged were Madame Edith Grey-Burnand, Miss Jessie Hotine, Madame Zippora Monteith, Miss Osborne Rayner, Mr. Mandeno Jackson, Mr. Trefelyn David, Mr. Cyril Streatfeild, Mr. Wm. Llewellyn, Signor Tito Mattei, Mr. John Dunn, Mr. Harry Ivimey, and Madame Adey Brunel, who recited "The Absent-minded Beggar." Besides receiving full value for their money in a varied and popular programme each stall-holder had a chance of winning a Collard and Collard grand pianoforte kindly presented by Messrs. Shenstone.

Miss Lucie Hillier will give a pianoforte recital under the management of the Concorde Concert Control at Queen's (small) Hall on Friday, the 2nd of February, at 8.15, assisted by Mr. Arthur Walenn and Mr. Henry Such. The programme will include new piano solos by Grieg and Sjogren, the Rubinstein Sonata for violin and pianoforte in G major, op. 13, and the first performance of a sonata for violin and piano (G minor, op. 57) by Otto Halling.

Madame Edith Grey-Burnand announces a concert at St. James's Hall for the middle of February in aid of the Transvaal War Fund, under the management of the Concorde Concert Control. One of the features of the concert will be an orchestra of 300, composed of mandolines, mandoline-cellos, mandolas, guitars, lutes, etc., conducted by Signor Marchisio. It is believed that this will be the first time that an orchestra of this description and size has been organised.

—:o:—

BOURNEMOUTH.—The Winter Gardens Symphony Concerts this month have been so full of interesting and striking novelties that it is difficult to give any adequate account of them in a limited space. Mr. Godfrey always gives at least one entirely fresh item at each concert. The most

important of these this month, and the most beautiful, was the first performance in England of Liszt's Symphonic Poem, "Ce qu'on entend sur la Montagne." The poem is by Victor Hugo, and the composer thus explains himself: "The poet hears two voices, the one immeasurable and gloriously harmonious, choiring hymns of praise to the Creator; the other dull and plaintive, and swelling into blasphemous cries and curses. The one is typical of nature, the other of humanity. After grappling closer and closer these two voices thwart and neutralise each other, and at last, subsiding into religious meditation akin to prayer, die away." Two other works performed also this month for the first time in England were a very fine 'Cello Concerto of Hoffmann and a Symphony in C by Weingarten. The former was most beautifully rendered by the leading 'celloist of the orchestra, Mr. Jos. Zealander. Other novelties seldom or never heard were "The Ballad of King Witlaf" for baritone and orchestra, by Mr. Cuthbert Hawley, who himself conducted this most scholarly and dramatic poem. An overture by Fuch, "Des Meeres und der Liebe Wellen," the subject being taken from the old classical story of Hero and Leander. A symphonette entitled "A Ball Night" by C. D. MacLean, and a symphonic poem, "Traumerie auf dem Mere," by Barnard de Lisle, are both unpublished works, interesting, and full of promise. A Mendelssohn programme proved a great attraction; and in his light fairy music the orchestra is perhaps at its best. The "Midsummer night's dream" overture and scherzo, the Scotch symphony, and the violin concerto in E minor, were the chief items. Last Thursday we were honoured by the presence of Sir Alex. Mackenzie, who conducted his own works, the Britannia overture, Benedictus, ballet music, and some shorter pieces. I am sure the Benedictus could not have been more beautifully played than by Mr. Godfrey's fine little orchestra, and the reception given to his works must have been gratifying to the composer. Next month's concerts will include a Dvorak, Tschaikowsky, and German programme. O.A.C.

—:o:—

CHELTENHAM.—Miss Clara Butt appeared with her concert party on January 29th. We are unable to give a report of the concert as we were printing our present issue on the same date.

The Festival Society, under Mr. J. A. Matthews' direction, announces an interesting and attractive programme for Tuesday evening, February 20th. It may be termed a night with music by Sullivan, as compositions by the great English composer will form the programme, viz.: The overture "In Memoriam," "The Absent-minded Beggar," "Onward, Christian Soldiers,"

and "The Golden Legend." Offerings will be taken during the interval in aid of the Mayor's Fund for the Widows and Orphans, victims of the War in South Africa. The artists are Miss Agnes Nicholls, Miss Marie Bellas, Mr. Gwilym Richards, Mr. Fred Lightowler, and Mr. Charles Knowles. There will be a complete orchestra of sixty players, and with the chorus, upwards of two hundred and fifty performers.

—:o:—

GLoucester.—The Instrumental Society will give its annual concert on Thursday, February 22nd, under the conductorship of Mr. E. G. Woodward. The programme is varied and attractive, and should draw a large audience. See advt.

The Choral Society gave the first concert of the season on Tuesday evening, January 23rd, in the Shire Hall. The principal attraction was Elgar's "King Olaf," which had a good rendering under Mr. A. H. Brewer's baton. The solo portions were well given by Miss Rosina Hammacott, Mr. Henry Beaumont, and Mr. Henry Sunman. Miss Hammacott has a well-trained voice, and she sings with artistic excellence. There was a very good orchestra, under the leadership of Mr. E. G. Woodward. The overture, "Britannia," by Sir A. Mackenzie, opened the concert.

—:o:—

Plymouth and Devonport.—Dr. Weekes' Choral and Orchestral Societies gave their usual annual concert in aid of the poor of Plymouth on Boxing Day. The Plymouth Guildhall was well filled to hear Coleridge-Taylor's "Hiawatha's Wedding Feast" and a miscellaneous second part. The work was presented with the addition of the new overture, which proved to be full of beauty and thrilling phrases. The soloist was Mr. Gwilym T. Evans. The second part included a recital of Matthew Arnold's poem "Parting," by Miss Kate Holbrook, of the R.A.M., with orchestral accompaniment, by Mr. Walter P. Weekes (son of Dr. Weekes), also a student at the same Academy.

On December 30th, Mr. H. Moreton's Choral Society gave two successful renderings of the "Messiah," with Mozart's accompaniments. The soloists were Madame Poole, Miss Ada Clase, Mr. Dean Trotter, and Mr. J. Balhatchet. Mr. John Hele, Mus. Bac., F.R.C.O., presided at the organ, and Mr. J. Pardew led a small but efficient orchestra. The attendance at the Guildhall was a record one, hundreds of persons being turned away.

The Western Counties Concert Agency, of Plymouth, organised a capital ballad concert on the 10th of January, in aid of the War Fund. The concert artistically was a great success. The artists were Miss Rhoda Whiley, of London; Miss

Cage Goodfellow, Mr. H. Stafford-Moass, of Exeter; Mr. Herbert Wilson, Miss Muriel Handley, of London ('cello); Mr. Harold Lake, L.R.A.M. (solo pianist), and Mr. Manley Martin, F.R.C.O. (conductor and accompanist). A feature of the concert was Miss Handley's 'cello solos, which proved a very rich treat. She plays in a very intelligent manner, her execution being almost perfect, and tone very rich and full. Her best effort was Popper's "Spinning Song," which was accorded an enthusiastic recall. Miss Whiley and Miss Goodfellow were each successful in their songs, as also was Mr. Herbert Wilson, who contributed two patriotic songs, "To horse! To horse!" and Eaton Fanning's "Valete." Mr. H. Stafford-Moass, the tenor, created a very good impression. He has a fine tenor voice of great sweetness and resonance. Mr. Lake's piano solos were enthusiastically received, especially Rubenstein's "Valse Caprice," which received a vociferous encore. The concert direction are to be congratulated on the musical success.

On January 17th, a concert was held in the Public Hall, Devonport, when Madame Marian Mackenzie, an old Plymouthian, paid us a visit. She received a flattering reception, and her solos were greatly appreciated. Other artists were Miss Lilian Jave (soprano), Miss Ida, Lancaster (violin), Mr. W. Whiteway (bass), Mr. Fike ('cello), and Mr. J. Pardew (pianist).

The Plymouth Male Voice Choir occupied the platform of the Plymouth Guildhall on January 20th. This was their first appearance, and they created a very good impression. With a little more practice the choir will doubtless develop into one of great excellence.

The journalists of the three towns held a smoking concert in the Town Hall, Stonehouse, on Saturday, January 20th. The Mayors of Plymouth and Devonport and Chairman of the Stonehouse Local Board were present. The concert was a great success and the programme—a varied one—contained no less than 67 "turns." All profits were handed to the Journalists' Orphan Fund.

W.D.S.

—:o:—

Winchcombe.—The Choral Society of this famous old town (the capital of Mercia) gave a successful concert on December 29th, under the direction of Mr. W. E. Haslam, F.R.C.O. This Society has been revived this season, and it has commenced well. The programme consisted of Dr. F. Iliffe's Cantatas "Morning" and "Evening." Both these charming pastoral compositions were written for the Cheltenham Festival Society, and were produced in 1896 and 1899 respectively. A

miscellaneous selection made up an interesting programme. The soprano solo in "Morning" was sung with great effect by Miss Alcock, of the Cheltenham School of Music, who was also encored in Mascheroni's song, "Thou art my Life." Miss Horlick sang the solo in "Evening" very nicely, and Miss Cox sang Gounod's "From thy love as a Father" with the chorus in good style. Instrumental music and songs were given with success. The choruses were sung throughout with great spirit. Mr. W. E. Haslam conducted with skill, and Mr. G. W. Tovey was the pianist.

—:o:—

WORCESTER.—The Festival Choral Society gave Mendelssohn's "St. Paul," on January 18th, in the Public Hall. Unfortunately the audience was a small one, and the chorus was not of its usual strength, but the choral numbers were well given, except in one or two instances. The principals were Miss Maggie Purvis, who was very successful in all her solos, Mr. Tom Child, of Oxford, to whom must be accorded the distinction of having secured the only ovation of the evening for his rendering of the aria "Be thou faithful unto death." Mr. Henry Sunman was very successful in his solos, and Madame Hannah Jones was well received for her share in singing the controllo solos. Mr. Lightowler and Mr. W. E. Davies sang effectively the duet "We verily have heard." Mr. J. W. Austin was the principal of the orchestra, and Mr. Ivor Atkins, Mus. Bac., conducted with zeal, and got the most he could out of his forces.

Academical.

ROYAL ACADEMY OF MUSIC: METROPOLITAN EXAMINATION, 1899.

The following candidates have passed:—

In Singing.—As Teachers—Mrs. Henry Debenham, Florence Rutter. As Performer—Frank Hubert Mather. Examiners—Messrs. Francis Korbay, Arthur Oswald, Fred. Walker, and Alberto Randegger (Chairman).

In Pianoforte Playing.—As Performers and Teachers—Ada Florence Brion, Agnes Evelyn Goldie, Charles Stanley Grundy, Constance Margaret Holl, Hoffe Grace Imbusch, John Thomas Jones, Charlotte Agnes Lewis, Hilda Mary Lyall Moore, Ursula Mildred Newton, Louisa Kate Pincombe, Harry John Vandenberg Tegg, John Herbert Woodcock, Winifred Wright. As Teachers—Beatrice Caroline Adams, Gertrude Mary Ainsworth-Gaffney, Mary Ellen Ames, Nora Angel, Dora Jane Bamforth, Marie Beaumont Barbér, Edgar Bayliss, Alice Strelley Bell, Elsie

Mary Bennett, (Lucy Elizabeth) Cicely Burdon, Ada Annie Butlin, Johanna Chatham, Emma Clark, Bessie Clarke, Ava Margaret Cox, Crystella Crawshaw, Thomas Bertram Croxall, Mary Stuart Culbert, Millie Curtis, William John Dalling, Gwynedd David, Laura Day, Harold Cutler Deacon, Minna Barrow Dowling, Ethel Finley Drinkall, Florence Annie Elliott, David Jno. Evans, Bertha Jessie Field, Maud M. Cowper Fry, Ethel Garratt, Margaret Mary Gibbon, Flora Marguerite Gill, Mary Gilton, Annie Beatrice Gittins, Kathleen Maud Graham, Dorothy Ella Grant, E. Constance Gregory, Harold Frederick Grundy, Patty Grundy, Ada Mabel Guest, Ethel Amelia Hall, Mary Edith Harding, Edith Harrison, Frances Ethelwyn Hawdon, Edith Mary Hawkins, Louise Caroline Hay, Ethel Violet Haymes, Christina Sarah Heasman, Constance Giffard Hemsley, Archibald Martin Henderson, Mary Henrietta Caroline Heslop, Herbert Higham, Mildred Marion Hopking, Thomas Jones, Jeannie Ogilvie Kemp, Clara Adelaide Key, Isabel Beatrice King, Jane Lanchester, Alice Easton Law, Beatrice Mary Limpenny, Mary Tweedie Lindsay, Rosa Cecily Loxham, Ellen Hofland Lowry, Arthur James Edward Lucas, Sybil Lumley, Ethel Maker, Arthur Mangelsdorff, Katharine Elizabeth Minnitt, Mary Florence Minnitt, Ellin Runcorn Monteath, Maud Montgomery, Hilda Gertrude Morris, Matilda Morrison, Gwendoline Skryme Morton, K. Winifred North, Eveline Mary Owen, Frances Ford Owens, Elsie Parrington, Mary Ellen Parker, Nelly Langley Peacock, Margaret Julia Pinchard, Ethel Maud Pitman, Alice Mary Probyn, Winifred Bertha Lucy Ramsey, Florence Rawe, Caroline Alice Rawlinson, Dorothy Brent Reed, Amelia Ann Ridyard, Amy Beatrice Riseley, Bridget Olwen Rowlands, Augustina Elizabeth Russ, Edith Louise Shapcott, Florence Bocking Sibun, Elsie MacKenzie Skues, Ellen Clara Smales, Louisa Emilie Smoothery, Alice C. Spurge, Eleanor Elizabeth Stokes, Annie Eleanor Pattinson Stubbs, Ethel Taylor, Florence May Thomas, Hattie L. Tomkins, Richard Unsworth, Florence Amy Walton (née Kilburner), Kathleen Weekes, Charles Frederick Pellow White, Elizabeth Whitwam, Alice Wilden, David Hutchison Wilson, Kate Wilson, Alice Maud Woodhams, Marion Woodward, Sophie Annie Wootton. As Performers—Maria Belmonte Amoroso, Florence Binmore, Edgar Tom Cook, Nellie Muriel Gill, Louisa Josephine Long, Jessie Anderson Meredith, Ethel Grace Thomas, Frederic Watts Wright. Examiners: Messrs. Carlo Albanesi, Tobias Matthay, and Oscar Beringer (Chairman); Messrs. H. R. Eyers, Septimus Webbe, and A. Schloesser (Chairman); Messrs. T. B. Knott, Arthur O'Leary, and Walter Macfarren (Chairman).

In Organ Playing.—**Adeline Kate Moorman.**
Examiners: Messrs. H. W. Richards, Henry R. Rose, and Charles Steggall (Chairman).

In Violin Playing.—As Performers and Teacher.—**Ella Maria Armstrong**, Walter John Evans, Muriel Olwen Mathews, Robert Fergusson McConnell, Mary Louisa Ould. As Teachers—Winifred Gibbon, John Mitchell, Elsie Dorothea Walton. As Performer—Harold Spencer. Examiners: Messrs. G. H. Betjemann, A. Pezze, Hans Wessely, and F. Corder (Chairman).

—:o:—

Three scholarships are announced for competition, viz., the Sterndale Bennett Scholarship, on April 30th and May 2nd, the Parepa-Rosa Scholarship, on May 1st, and the Sainton Scholarship, on May 2nd. Entry forms and all particulars may be had from the local representatives, or the Secretary, Royal Academy of Music, London, W.

—:o:—

TRINITY COLLEGE, LONDON.

CHELTENHAM CENTRE : RESULTS.

The following is the pass list for the recent half-yearly examinations. Dr. Charles Vincent was the examiner in practical subjects.

Candidate.	Teacher or Institution.	Subject.
SENIOR DIVISION.—PASS.		
Norman, Lorna G.	Miss James, L.R.A.M.	Piano
Bick, Edith E.	Miss James, L.R.A.M.	Piano
Needham, Olive	Miss C. E. Hill	Piano
INTERMEDIATE DIVISION.—PASS.		
Palmer, May M.	Miss Nicholls, A.Mus. T.C.L.	Piano
PREPARATORY GRADE.—PASS.		
Cox, Marjorie C.	Mr. W. Haslam, F.R.C.O.	Piano
Gamble, Blanche	Miss Knight	Piano
Goddard, Leonard P.	Miss Knight	Piano
Acock, Dorothy	Miss Preston	Piano

MUSICAL KNOWLEDGE.

SENIOR DIVISION.—HONOURS.		
Broad, Frederick	Mr. A. W. H. Hulbert	Harmony
Young, Alice	Mr. E. A. Dicks, F.R.C.O.	Harmony
Rex, Louis	Mr. E. A. Dicks, F.R.C.O.	Harmony
PASS.		
Broad, Frederick C.	Mr. A. W. H. Hulbert	Harmony
Millyard, Mary M.	Eckington House	Harmony
	(Mr. J. A. Matthew)	
Day, Florence M.	Eckington House	Harmony
	(Miss Young, A.Mus. T.C.L.)	
Lee, Reginald J.	Mr. E. A. Dicks, F.R.C.O.	Harmony
INTERMEDIATE DIVISION.—HONOURS.		
Needham, Olive	Miss C. E. Hill	Elementary Harmony
JUNIOR DIVISION.—HONOURS.		
White-Corbett, Julianne	Miss Knight	Theory
	PASS.	
Kitsom, Laura	Glengyle School	Theory
	(Mrs. Townsend)	
Silk, Kate	Glengyle School	Theory
	(Mrs. Townsend)	
Hunt, Marian G.	Mr. E. A. Dicks, F.R.C.O.	Theory
Bunston, Mabel B.	Miss Preston	Theory
Brunt, Rachel	Miss Nicholls, A.Mus. T.C.L.	Theory
Wilkins, Dora	The Hall	Theory
	(Misses Whittard)	

The next examinations will take place in June.

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UNIVERSITY OF LONDON, 1899.

B. MUS. EXAMINATION.—Pass List—Second Division.—Charlesworth, Jonathan (private study)

and tuition); Duffell, John (private study). Examiners—C. H. Lloyd, Esq., Mus. Doc., M.A., and Sir Walter Parratt, Mus. Doc.

—:o:—

ROYAL COLLEGE OF ORGANISTS.

The following passed the examination for Fellowship, January, 1900:—Bullock, W. H., Haverill; Bulmer, A. N., Sunbury-on-Thames; Dyson, G. Halifax; Mort, R. H., Pendleton; Slinn, E. B., Boscombe. There were 65 candidates.

—:o:—

THE GUILD OF ORGANISTS (INCORPORATED).

No candidates passed the recent examination for Fellow of the Guild of Organists.

—:o:—

GRESHAM COLLEGE.

Sir Frederick Bridge, Gresham Professor of Music, commenced on January 30th a course of lectures on Music, the first at Gresham College, and the remainder at the City of London School, on the Victoria Embankment. The subjects this term will include "Ayres and Dialogues"; "Orchestral Studies (II. The Bassoon)"; and "Handel's Operas Overtures."

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